Mysore Archæological Series

ARCHITECTURE AND SCULPTURE IN MYSORE

No. III

THE LAKSHMIDEVI TEMPLE AT DODDA-GADDAVALLI

BY

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INTRODUCTORY NOTE.

THIS monograph, the third of the Mysore Archæological Series: *Architecture and Sculpture in Mysore*, treats of the Lakshmidevi temple at Dodda Gaddavalli, Hassan Taluk, founded by a great merchant of the name of Kullahana-Rahuta and his wife Sahajadevi in A. D. 1113 during the reign of the Hoysala king Vishnuvardhana. This temple has been selected not for any exuberance of its decorative details but for its rare quadruple form and the symmetrical disposition of its plan. The first monograph dealt with a temple consisting of three cells, the second with a temple consisting of one cell, but the present deals with a temple consisting of four cells. The Lakshmidevi temple is thus a typical structure of the Hoysala style of architecture and appears to be the only one of its kind in Mysore. It is likewise one of the very early examples of the Hoysala style, having been built four years before the Kesava temple at Belur.

As in the case of the previous monographs, Mr. T. Namassivayam Pillai, the Photographer and Draughtsman of my Office, is responsible for the illustrations.

The list of the artistic buildings of the Hoysala and Dravidian styles in Mysore given in the first monograph has now been enlarged to some extent by the addition of some more monuments of the two styles brought to light by recent exploration. Though by no means exhaustive, it is sufficient to give an idea of the richness of Mysore in these artistic treasures.

It only remains for me to express my thanks to scholars and the press for their appreciative notices of my monograph on the Kesava temple at Somanathapur.

BANGALORE,
June 1919.

R. NARASIMHACHAR.

PROVISIONAL LIST OF ARTISTIC BUILDINGS OF THE HOYSALA AND DRAVIDIAN STYLES IN MYSORE.

Those that are marked with an asterisk are more or less in a ruinous condition.

HOYSALA.

	Temple	Place	Period	Reign	Remarks
1.	Basavesvara	Tonachi	C. 1047	Vinayaditya ...	...
2.	Mallinatha-basti*	Angadi	C. 1050	do ...	...
3.	Kedaresvara	Belgami	C. 1060	do ...	Triple.
4.	Tripurantaka*	do	1070	do ...	Double.
5.	Kaitabhesvara	Kuppatur	C. 1070	do ...	...
6.	Adinatha-basti	Chikka Hanasoge	C. 1090	do ...	Triple.
7.	Lakshmidevi	Dodda Gaddavalli	1113	Vishnuvardhana	Quadruple
8.	Kesa[illegible]	Belur	1117	do ...	...
9.	Kappe-Chennigaraya ...	do	C. 1117	do ...	Double.
10.	Vira-Narayana	do	C. 1117	do ...	...
11.	Kirti-Narayana	Talkad	1117	do ...	...
12.	Dharmesvara	Grama	1123	do ...	...
13.	Kesava	do	C. 1123	do ...	...
14.	Narasimha	do	C. 1123	do ...	...
15.	Kesava	Marale	1130	do ...	...
16.	Siddhesvara	do	1130	do ...	...
17.	Parsvanatha-basti	Halebid	1133	do ...	...
18.	Hoysalesvara	do	C. 1141	Narasimha I ...	Double.
19.	Jain basti*	Cholasandra	1145	do ...	Triple.
20.	Kesava*	Honnavara	1149	do ...	...
21.	Nagesvara*	Nidugal-durga	C. 1150	do ...	...
22.	Parsvanatha-basti	Heggere	1160	do ...	...
23.	Isvara	Anekonda	C. 1160	do ...	...
24.	Kesava	Dharmapuri	1162	do ...	...
25.	Do	Hullekere	1163	do ...	...
26.	Hoysalesvara*	Tenginagatti	C. 1163	do ...	...
27.	Narayana*	Suttur	1169	do ...	...

HOYSALA—*contd.*

	TEMPLE	PLACE	PERIOD	REIGN	REMARKS
28.	Somesvara	Suttur	C. 1169	Narasimha I ...	Triple.
29.	Kesava	Nagamangala	C. 1170	do ...	do
30.	Brahmesvara	Kikkeri	1171	do ...	...
31.	Buchesvara	Koramangala	1173	do ...	...
32.	Akkana-basti	Sravana Belgola	1162	Ballala II ...	...
33.	Amritesvara	Amritapura	1196	do ...	...
34.	Singesvara*	Hebbalalu	1200	do ...	...
35.	Santinatha-basti	Jinanathapura	C. 1200	do ...	...
36.	Mahalingesvara*	Mavuttanhalli	C. 1200	do ...	Triple.
37.	Chattesvara*	Chatchattanhalli	C. 1200	do ...	do
38.	Trimurti	Bandalike	C. 1200	do ...	do
39.	Anekal	do	C. 1200	do ...	do
40.	Kodanda-Rama	Hirimagalur	C. 1200	do ...	...
41.	Siddhesvara	Kodakani	C. 1200	do ...	...
42.	Mallesvara	Huliyar	C. 1200	do ...	...
43.	Virabhadra	Grama	C. 1200	do ...	Double.
44.	Andal	Belur	C. 1200	do ...	...
45.	Sankaresvara	do	C. 1200	do ...	...
46.	Kesava	Angadi	C. 1200	do ...	...
47.	Santinatha-basti*	Bandalike	C. 1204	do ...	...
48.	Kirti-Narayana	Heragu	1218	do ...	...
49.	Kedaresvara	Halebid	1219	do ...	...
50.	Virabhadra	do	C. 1220	do ...	...
51.	Sahasrakuta-basti	Arsikere	1220	do ...	...
52.	Isvara	do	C. 1220	do ...	...
53.	Do	Nanditavare	C. 1220	do ...	...
54.	Harihara	Harihar	1224	Narasimha II ...	...
55.	Mule-Singesvara*	Bellur	1224	do ...	Triple.
56.	Kallesvara*	Heggere	1232	do ...	...
57.	Galagesvara*	do	C. 1232	do ...	...
58.	Somesvara	Harnhalli	1234	do ...	...
59.	Kesava	do	C. 1234	do ...	...
60.	Mallikarjuna	Basaral	1235	do ...	Triple.
61.	Lakshmi-Narasimha ...	Nuggihalli	1249	Somesvara ...	do

HOYSALA—*concld.*

	TEMPLE	PLACE	PERIOD	REIGN	REMARKS
62.	Sadasiva	Nuggihalli	C. 1249	Somesvara ...	...
63.	Lakshmi-Narasimha ...	Javagal	C. 1250	do ...	Triple.
64.	Isvara*	Budanur	C. 1250	do ...	...
65.	Padmanabha*	do	C. 1250	do ...	...
66.	Panchalinga	Govindanhalli	C. 1250	do ...	Quintupl
67.	Kesava*	Nagalapura	C. 1250	do ...	...
68.	Kedaresvara*	do	C. 1250	do ...	...
69.	Mallesvara*	Hulikal	C. 1250	do ...	...
70.	Kesava	Tandaga	C. 1250	do ...	...
71.	Lakshmi-Narayana	Hosaholalu	C. 1250	do ...	Triple.
72.	Kesava	Aralaguppe	C. 1250	do ...	...
73.	Do	Turuvekere	C. 1260	Narasimha III ...	...
74.	Mule-Sankaresvara	do	C. 1260	do ...	...
75.	Yoga-Madhava	Settikere	1261	do ...	Triple.
76.	Kesava	Somanathapur	1268	do ...	do
77.	Madhavaraya	Bellur	C. 1270	do ...	do
78.	Lakshmi-Narasimha ...	Hole-Narsipur	C. 1270	do ...	do
79.	Do	Vignasante	1286	do ...	do
80.	Balalingesvara*	do	C. 1286	do ...	...
81.	Lakshmikanta	Hedatale	C. 1292	Ballala III ...	...
82.	Nagaresvara*	do	C. 1292	do ...	...

DRAVIDIAN.

1.	Nandisvara	Nandi	C. 800	Govinda III ...	...
2.	Lakshmanesvara, etc. ...	Avani	C. 940	Bira-Nolamba ...	...
3.	Chamundaraya-basti ...	Sravana Belgola	C. 980	Rachamalla IV ...	...
4.	Kallesvara	Aralaguppe	C. 1091	Tribhuvanamalla ...	...
5.	Muktinathesvara*	Binnamangala	C. 1100	Kulottunga-Chola ...	...
6.	Vaidyesvara	Talkad	C. 1100	do ...	...
7.	Panchakuta-basti*	Kambadahalli	C. 1120	Vishnuvardhana ...	...
8.	Narasimha	Agara	C. 1120	do ...	...
9.	Gangadharesvara	Kaidala	1151	Narasimha I ...	...
10.	Amara-Narayana	Kaivara	C. 1250	Selvandai-Devar	...

DRAVIDIAN—*concld.*

TEMPLE	PLACE	PERIOD	REIGN	REMARKS
11. Somesvara	Kurudumale	C. 1250	Ilavanji-Vasudeva-raya.	...
12. Do	Nidugal-durga	1292	Ganesvara-Deva	...
13. Do	Kolar	C. 1300	Ballala III ...	...
14. Arkesvara	Hale-Alur	C. 1300	do ...	...
15. Vidyasankara	Sringeri	C. 1356	Bukka I ...	...
16. Mallikarjuna	Pankajanhalli	C. 1510	Krishna-Deva-Raya.	...
17. Aghoresvara	Ikkeri	C. 1560	Sankanna-Nayaka I	...
18. Ranganatha	Rangasthala	C. 1600	Palegars ...	...
19. Gaurisvara	Yelandur	1654	Mudda-Raja ...	...
20. Nilakanthesvara	Jambitige	1783	Somasekhara-Nayaka II.	...

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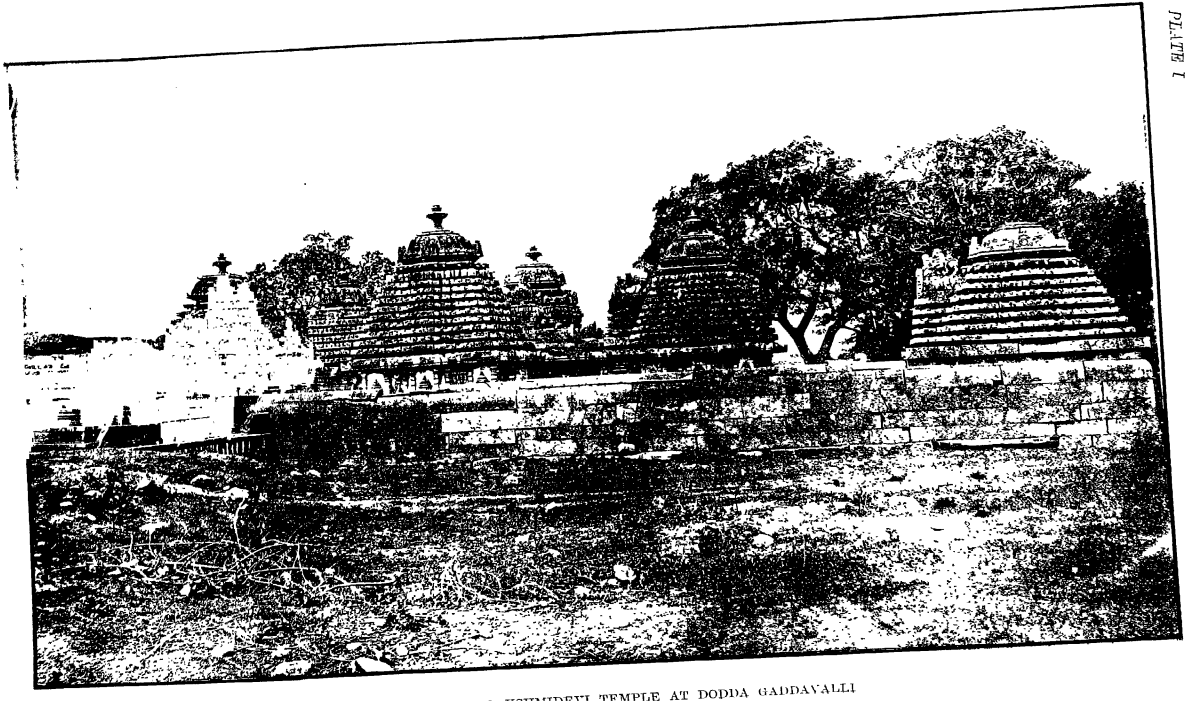


VENUGOPALA TEMPLE AT DODDA GADDAVALLI

ARCHITECTURE AND SCULPTURE IN MYSORE.

No. III.

THE LAKSHMIDEVI TEMPLE AT DODDA GADDAVALLI.

DODḌA Gaddavaḷḷi is a small village in the Hāssan Taluk of the Hāssan District in the Mysore State, situated at a distance of about 12 miles to the north-west of Hāssan and about 2 miles to the left of the Hāssan-Bēlūr road. It is called Doḍḍa (or Big) Gaddavaḷḷi to distinguish it from another village close to it known as Chikka (or Little) Gaddavaḷḷi. The latter is mentioned by this name in an inscription[1] in the Bēlūr temple, dated 1548, which states that during the rule of the Vijayanagar king Sadāśiva-Rāya a chief named Singapa-Nāyaka made a grant of this village to provide for the car festival of the god Kēśava of Bēlūr. But in the old inscriptions at Doḍḍa Gaddavaḷḷi the village is named simply Gaddumbaḷḷi without the prefix Doḍḍa, and the epithet *abhinava-Kollāpura* or the modern Kollāpura is applied to it owing to the existence there of a temple of Lakshmīdēvi, in allusion to the famous ancient temple of the same goddess at Kolhāpūr.

The Lakshmīdēvi temple at Doḍḍa Gaddavaḷḷi is a typical example of the Hoysaḷa style of architecture. It is quadruple, *i.e.*, has four cells, and appears to be the only Hoysaḷa building of this kind in the State. Plate I gives the full view of the temple from the west. From an inscription[2] in the temple (Plate XIV) we learn that during the rule of the Hoysaḷa king Vishṇu the great merchant (*mahā-vaḍḍavyavahāri*) Kullahaṇa-Rāhuta and his wife Sahajādēvi founded the village Abhinava-Kollāpura and caused to be erected in it the temple of the goddess Mahālakshmi in A. D. 1113. It is thus one

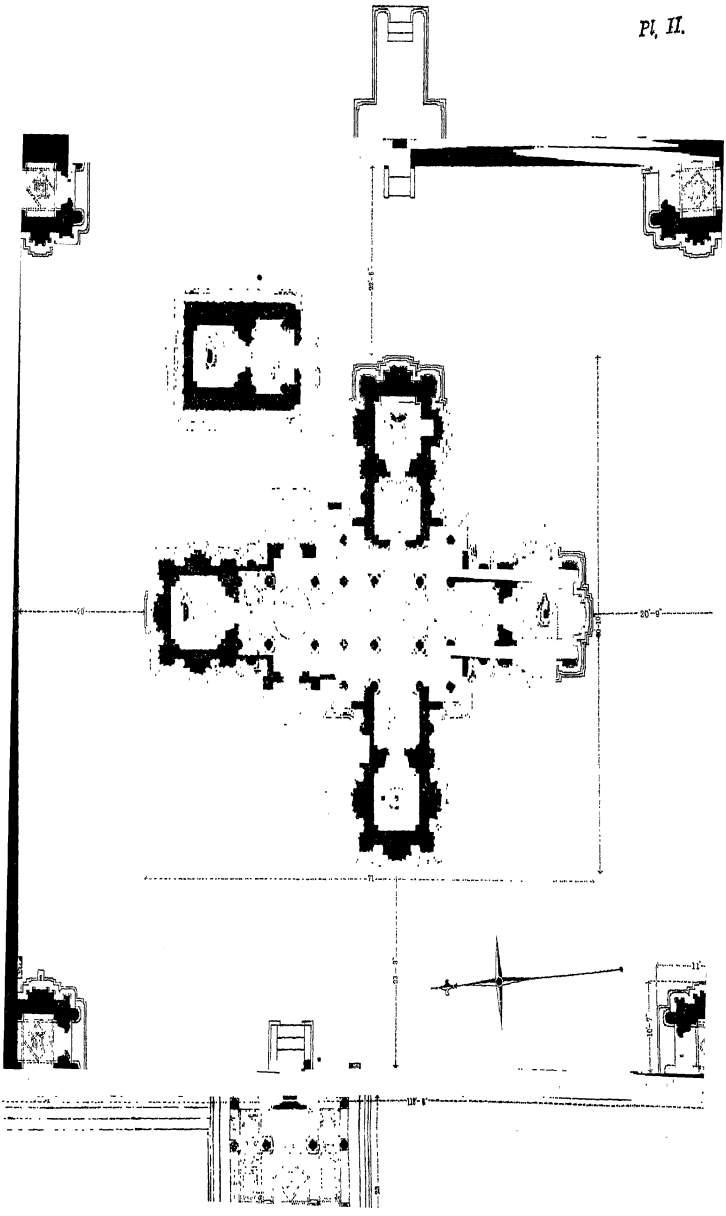
[1] *Epigraphia Carnatica*, V, Bēlūr 4.

[2] *Ibid.*, Hāssan 149.

of the earliest temples of the Hoysaḷa style, built four years before the Kēśava temple at Bēlūr which was founded by king Vishṇu in 1117.

The temple is situated in the middle of a court, measuring 118′ 6″ by 112′ 9″, enclosed by an old stone wall, about 7 feet high, with two *mahādvāras* or outer gates on the east and west (Plate II). It is worthy of note that the raised terrace which forms a characteristic feature of most of the buildings of this style is wanting here. To the west gate is attached a fine entrance porch or *maṇṭapa* supported by sixteen pillars and adorned with seven artistically executed ceilings. The central ceiling shows fine bead work with a circular panel in the middle sculptured with a figure of Tāṇḍavēśvara, while the others have floral ornaments in the middle with circular panels carved with the figures of the *ashṭa-dikpālakas* (or regents of the eight directions) around. The porch has verandas all round. There was likewise a small porch attached to the east outer gate, but this has now fallen along with a portion of the enclosing wall. The doorway of the east *mahādvāra* is elegantly carved (Plate IV). At each corner of the enclosure is a small neat shrine surmounted by a stone tower and a Hoysaḷa crest, *i.e.*, a figure of Saḷa, the progenitor of the Hoysaḷa family, stabbing a tiger. The doorways of the shrines are well carved. Plates V and VI show the shrines at the south-west and north-west corners respectively of the enclosure. The former has a floral ornament in front of the Hoysaḷa crest, while the latter has a figure of Tāṇḍavēśvara. In the north-east of the temple enclosure, at some interval from the corner shrine, is situated a small temple of Bhairava, consisting of a *garbha-griha* or adytum and an open *sukhanāsi* or vestibule, also surmounted by a stone tower and a Hoysaḷa crest. There are thus five towers in the enclosure, and adding to these the four over the four cells of the main temple, we have in all nine beautiful stone towers with Hoysaḷa crests, a feature not found in any other Hoysaḷa building in the State. Six of these towers are seen in Plate I, while Plate III shows only the four towers of the quadruple temple in the middle.

As stated above, the temple consists of four cells, all surmounted by stone towers and Hoysaḷa crests, of which three are in the southern portion and one in the northern. Of the former, the east cell enshrines Lakshmīdēvi, the west a *linga* named Bhūtanātha and the south Bhairava, not the original figure which must have been Vishṇu as indicated by the Garuḍa



emblem on the pedestal. The cell in the northern portion is dedicated to Kāḷi. Plate VII shows the east view of the Lakshmīdēvi shrine and Plate VIII the north view. The Kāḷi shrine, of which the west view is exhibited on Plate IX, has in the *navaranga* or middle hall two entrances on the east and west. The west doorway, flanked by Vaishṇava *dvārapālakas* or door-keepers, shows good work (Plate X). There are two seated elephants at the sides of the east doorway (Plate VIII). The outer walls of all the cells have single or double pilasters surmounted by ornamental turrets with a few figures here and there. The east outer wall of the Kāḷi cell has sculptured on it a figure of Kāḷi. The turrets on the outer walls of the Lakshmīdēvi and Vishṇu cells show finer work than those on the outer walls of the others. There is a pretty large number of niches in the shape of miniature shrines on the outer walls, but unlike in other temples most of them bear inscriptions instead of figures. Of the towers, that over the Lakshmīdēvi cell shows here and there figures of Yakshas.

Of the four cells, the Lakshmīdēvi and the Bhūtanātha cells face each other; so also do the Vishṇu and the Kāḷi cells, only at a greater interval. Each cell consists of a *garbha-griha* and a *sukhanāsi*, and with the exception of the Lakshmīdēvi cell all have open *sukhanāsis*. The three cells in the southern portion are attached to a common *navaranga* or middle hall. The *garbha-griha* and *sukhanāsi* of these three cells have ceilings carved with lotuses. The lintel of the *garbha-griha* doorway of the Lakshmīdēvi cell has sculptured on it a figure of Tāṇḍavēśvara, that of the Vishṇu cell a figure of Yōga-Narasimha and that of the Bhūtanātha cell a figure of Gaja-lakshmi. Lakshmīdēvi is a fine standing figure, about 3½ feet high, flanked by female attendants (Plate XI). She has four hands, the upper right holding a conch, the upper left a discus, the lower right a rosary with the *abhaya* or fear-removing pose and the lower left a mace. It is stated that the Vishṇu cell had once a figure of Kēśava. The common *navaranga* has verandas on all the three sides and nine good ceilings of a square shape with projecting circular panels, the central one having what looks like Tāṇḍavēśvara and the others the *ashṭa-dikpālakas*. It is attached without any partition to the *navaranga* of the Kāḷi cell. Both the *navarangas* measure about 30 feet in length, the width being about 15 feet. They are supported by ten pillars, exclusive of the four on the verandas. There are also eight

pilasters, two each in the *sukhanāsis* of the four cells. Kāḷi is a terrific eight-armed figure, about 3 feet high, seated on a demon, the attributes in the right hands being a trident, a sword, an arrow and an axe, and those in the left a drum, a noose, a bow and a cup (Plate XII). The upper portion of the *prabhā* or halo has nine seated *prētas* or ghosts armed with swords, while the pedestal has one big *prēta* with tusks seated with a pitcher in front of it. The ceiling of the *garbha-griha* of the Kāḷi cell has a lotus, while that of the *sukhanāsi* shows a kneeling male figure holding a sword in the right hand and a cup in the left. The lintel of the *garbha-griha* doorway has a tusked head in the middle flanked by three *prētas* on either side with intervening heads similar to the one in the middle, while its jambs have nude female figures wearing sandals. In the *sukhanāsi* stand, facing each other, two nude male *vētāḷas* or goblins, about 6 feet high. The hands of the *vētāḷa* to the right are broken. The one to the left has a protruding tongue and holds a sword in the right hand and a skull together with a decapitated head in the left (Plate XIII). The *vētāḷas*, which are mere skeletons, are well carved. They are represented as having large ear-lobes. The ceiling of the *navaranga* of the Kāḷi cell has a dancing male figure playing on the *vīṇā* or lute.

The name of the architect who built this beautiful temple is given in Hāssan 149, which has already been referred to, as Mallōja Māṇiyōja. The inscription says that he was resplendent with the creative skill of Viśvakarma, the architect of the gods. It also gives at the end a technical description of the structure. There are several mutilated figures lying in the temple enclosure and outside. One of these, a standing figure of Bhairava, is seen on Plate VI. There is also another Hoysaḷa temple in a dilapidated condition at the entrance to the village.

A few words may now be said about the inscriptions that relate to the temple. As stated before, several of these are engraved in the niches on the outer walls. There are also a few on detached stones standing in the enclosure. One of the stones is seen on Plate VII, another on Plate VIII near the elephants, and a third, a *vīragal* or memorial to a hero who fell in battle, on Plate VI. The most important of these epigraphs is Hāssan 149 (Plate XIV), which records the construction of the temple in A. D. 1113. After an invocatory verse in praise of Śambhu it proceeds to say that while the

WEST VIEW OF LAKSHMIDEVI TEMPLE AT DODDA GADDAVALLI

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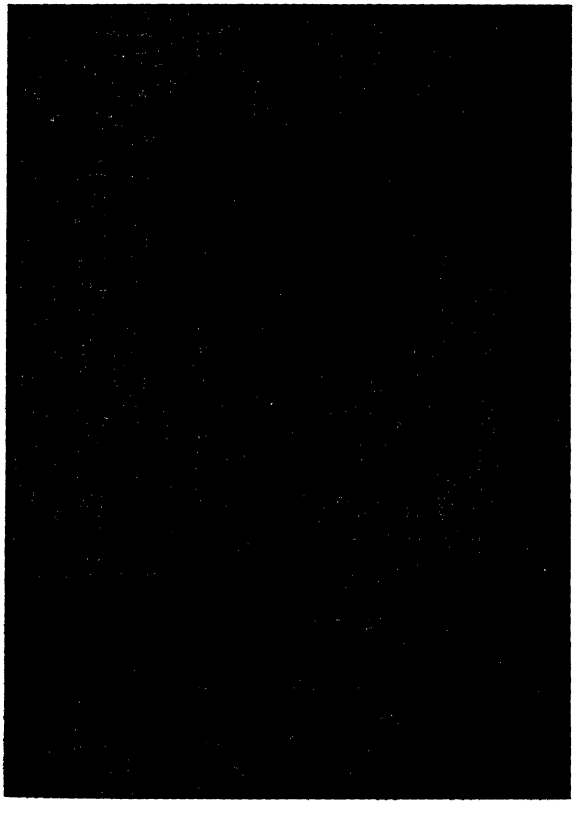
mahā-maṇḍalēśvara, Tribhuvanamalla, capturer of Taḷakāḍu, Kongu, Nangali, Banavase, Beḷuvala, Halasige, Hānungalu, Noṇambavāḍi and Uchchangi, bhujabaḷa-Vīra-Ganga-pratāpa-śrī-Vishṇu-bhūpālaka was in the capital Dōrasamudra, ruling the kingdom in peace and wisdom, the possessor of all titles, an ornament of an honored family born in the country near Pāriyātra, an incarnation of *dharma* or virtue, kind to all living creatures, the great merchant (*mahā-vaḍḍavyavahāri*) Kullahaṇa-Rāhuta and his wife Sahajādēvi, having caused to the built the village Abhinava-Kollāpura, granted in the year Vijaya 4 *salages* of wet land, exempt from taxes, below the big tank to Mallōja Māṇiyōja, resplendent with the creative skill of Viśvakarma, who erected the temple of Mahālakshmi. Then follow an imprecatory sentence and verse after which occur two lines which appear to give the characteristic features of the structure in technical language. The terms used are *vimāna, sarvatōbhadra, vṛishabha, naḷinika, uttunga* (? *uttambha*), *vairāja, Garuḍa, vardhamāna, śankha, vṛitta, pushpaka* and *gṛiha-rāja*. All these occur as technical terms representing varieties of *prāsāda* in Sanskrit works on architecture.

Two more inscriptions refer themselves to the reign of king Vishṇu. One of them, Hāssan 134, records a money grant by Kullahaṇa-Rāhuta, the founder of the temple, for the goddess Mahālakshmi. The other is the *vīragal* referred to above (see Plate VI). Though this does not relate to the temple, it deserves some notice. It records that in the war with Beppa-Dēva.... jaya-rāhutta, charging into the cavalry, attained the world of gods. The stone is divided into four panels: the two lower represent the battle scene; in the third we see the hero being borne to heaven by celestial nymphs; and in the fourth we see him seated with folded hands in front of the *linga*.

Of the remaining epigraphs, two belong to the reign of Nārasimha I, son of king Vishṇu, and several to the reign of Ballāḷa II, son of Nārasimha I. One of the inscriptions of Nārasimha I (Hāssan 148), dated 1162, records a grant of land for the goddess Mahālakshmi by Jakavve, wife of Avilāṇachakravarti Dāsaya-sāhaṇi. A record of Ballāḷa II (Hāssan 136), dated 1218, states that Siriyādēvi, younger sister of the *mahā-vaḍḍavyavahāri* Golehanāyaka, and Māyidēva made a grant of land to provide for the livelihood of the garland-makers for the deities Mahālakshmi, Kāḷi and Bhūtanātha. Another (Hāssan 139), which appears to be dated 1200, tells us that Ballāḷa

II remitted a number of taxes (named) and granted the village of Jāgaravaḷḷi for the three deities. A third (Hāssan 142), dated 1194, registers the grant of two looms each for the same deities by Heggaḍe Sôgayya. A fourth (Hāssan 144), dated 1209, says that Heggaḍe Sômayya, the customs officer of Santasavāḍi, son of Ballāḷa-Dēva's great minister and general Gōyidimayya and brother-in-law of the great merchant Jayitayya, granted certain tolls (specified) for the same three deities. There are also a few more records of the same reign, namely Hāssan 138, 143, 145 and 151, which show that Goleha-nāyaka and Siriyādēvi, mentioned above, were persons of some importance who took much interest in the maintenance of the temple. The latest record in the temple, Hāssan 140, registers the deposit of a fund in 1319 in order to provide for offerings of rice for the goddess Mahālakshmi.



DOORWAY OF THE EAST MAHADVARA OR OUTER GATE

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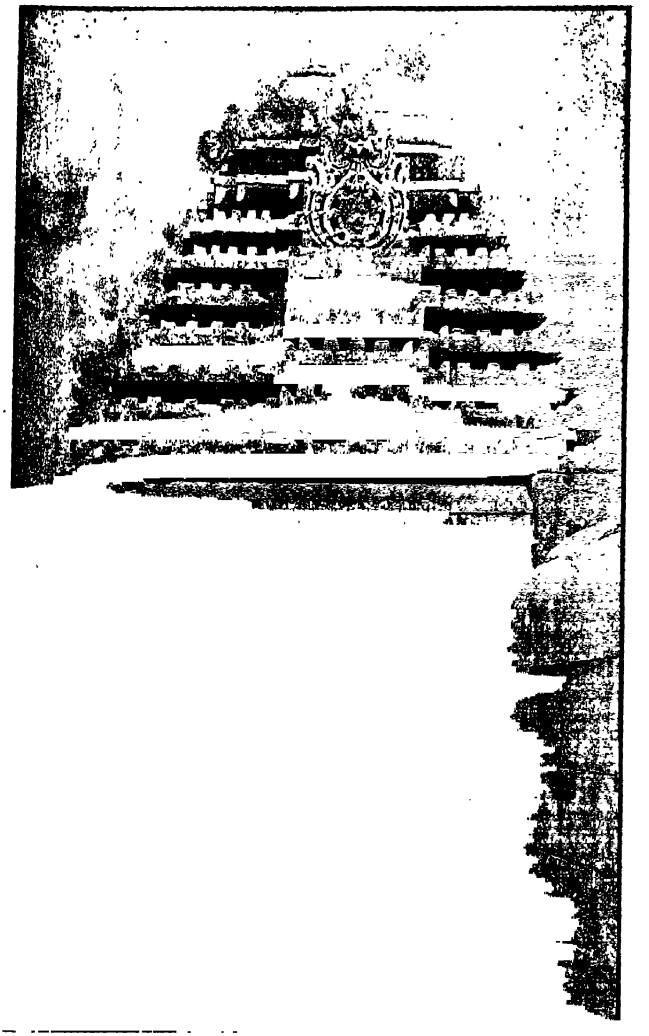
APPENDIX.

Transliteration of Hassan No. 149 in the Lakshmidevi temple at Dodda Gaddavalli.

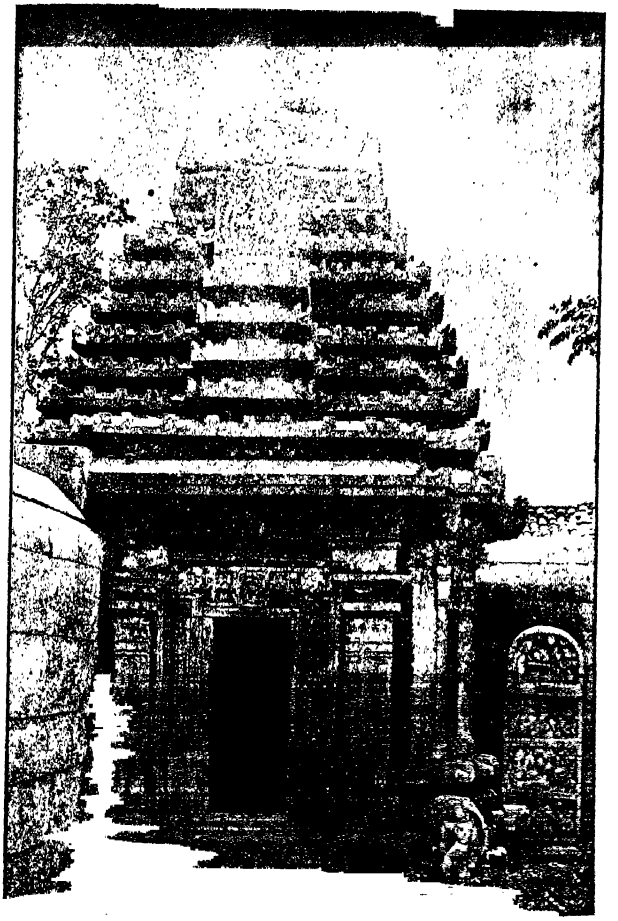
1. Namas tuṅga-śiraś-chumbi-chandra-chāmara-chā-
2. ravē | trailōkya-nagarārambha-mūlastambhā-
3. ya Śambhavē || svasti śrīman-mahā-maṇḍa-
4. ḷēśvaram Tribhuvanamalla Taḷakāḍu-Koṅgu-
5. Naṅgali-Banavase-Beḷuvala-Halasige-Hānuṅ-
6. galu-Noṇambavāḍiy-Uchchangi-goṇḍa bhuja-
7. baḷa-Vīra-Gaṅga-pratāpa-śrī-Vishṇu-bhū-
8. pāḷakanu Dōrasamudrada rājadhā-
9. niyalu sukha-saṅkathā-vinōdadim rā-
10. jyaṁ-geyyuttire || svasti śrī-bhuvana-bhavana-vēḷāvanī-Pā-
11. riyātra-tan-madhya-dēśōdbhava-mahita-kuḷa-tiḷa-
12. ka dharmāvatāra sarva-jīva-dayāparar appa || svasti sa-
13. masta-praśasti-sahitaṁ śrīman-mahā-vaḍḍavyavahā-
14. ri Kullahaṇa-rāhutarum ardhāṅga-śarīriyar appa Sa-
15. hajādēviyarum śrīmatu Abhinava-Kollāpu-
16. ravaṁ geysi śrīman-Mahālakshmī-dēviya prā-
17. sādavaṁ geyda Viśvakarma-nirmita-su-
18. bhāṣitan appa Mallōja-Māṇiyō-
19. jaṅge Vijaya-saṁvatsarada Chaitra-śuddha 10
20. Bṛihaspati-vāradandu hiriya-keṛeya
21. keḷage nālku-salage-gaddeyaṁ sarva-namasya-
22. v-āgi koṭṭaru chandrārka-tā-
23. raṁbaraṁ salvudu ī-dharmavaṁ kiḍisida-
24. vaṁ liṅga-bhēdi Gaṅgeya taḍiyalu kavi-
25. leyuṁ Brāhmaṇanumaṁ konda Brahma-ha-
26. ti sva-dattāṁ paṛa-dattāṁ vā yō harēta

27. vasundharāṁ shashṭir varsha-sahasrāṇi vi-
28. shṭhāyāṁ jāyatē krimiḥ ||
29. vimāna sarvatōbhadra vṛishabha naḷinika uttuṅga vai-
30. rāja Garuḍa vardhamāna śaṅkha vṛitta pushpaka gṛiha-rāja svasti



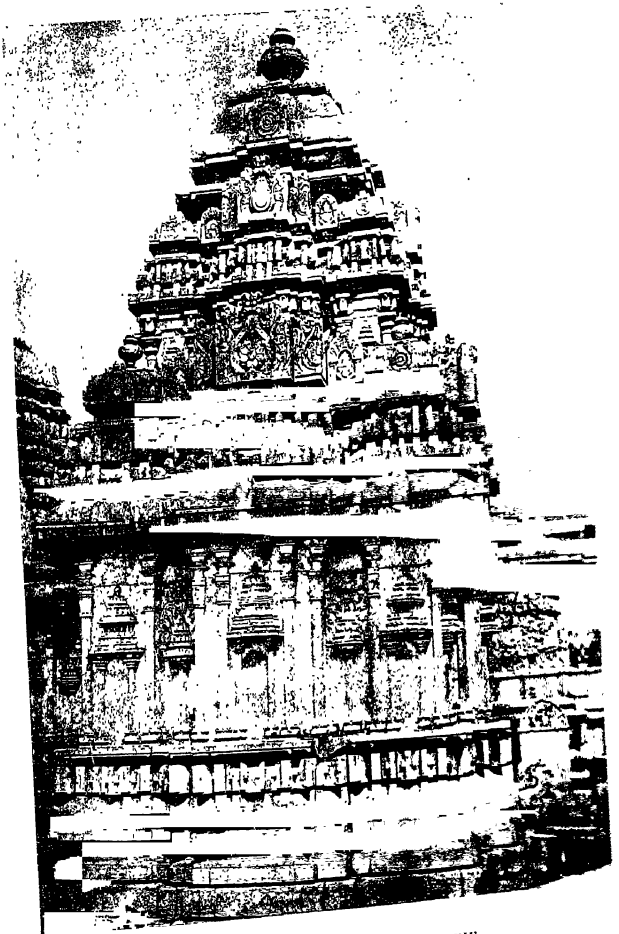
SHRINE AT THE SOUTH-WEST CORNER OF THE ENCLOSURE

Mysore Archæological Survey]



SHRINE AT THE NORTH-WEST CORNER OF THE ENCLOSURE

Mysore Archæological Survey]



EAST VIEW OF THE LAKSHMIDEVI SHRINE

Mysore Archæological Survey

PLATE VIII

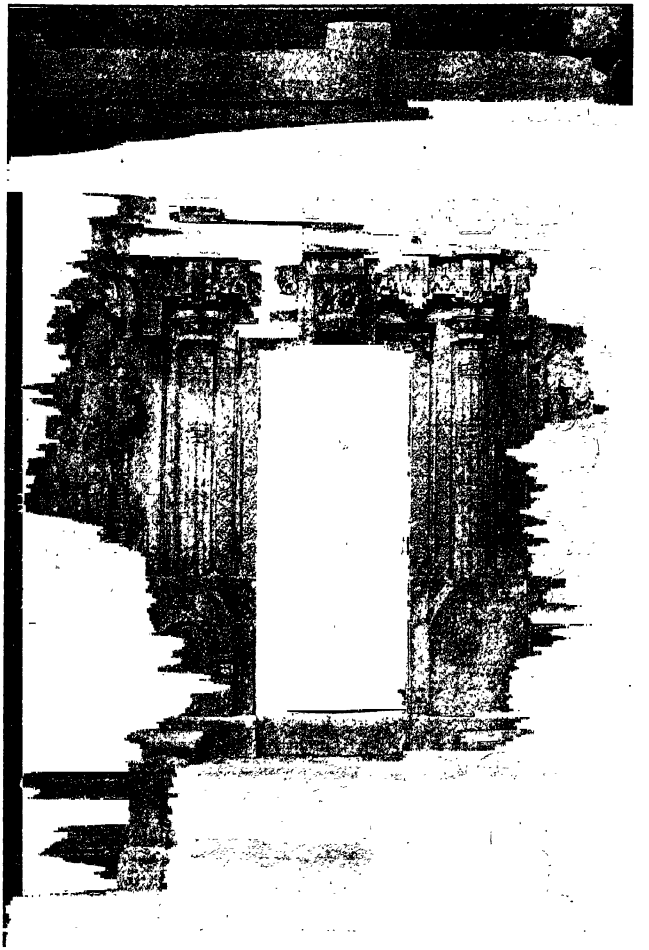
NORTH VIEW OF THE LAKSHMIDEVI [illegible]

Mysore Archæological Survey

PLATE IX

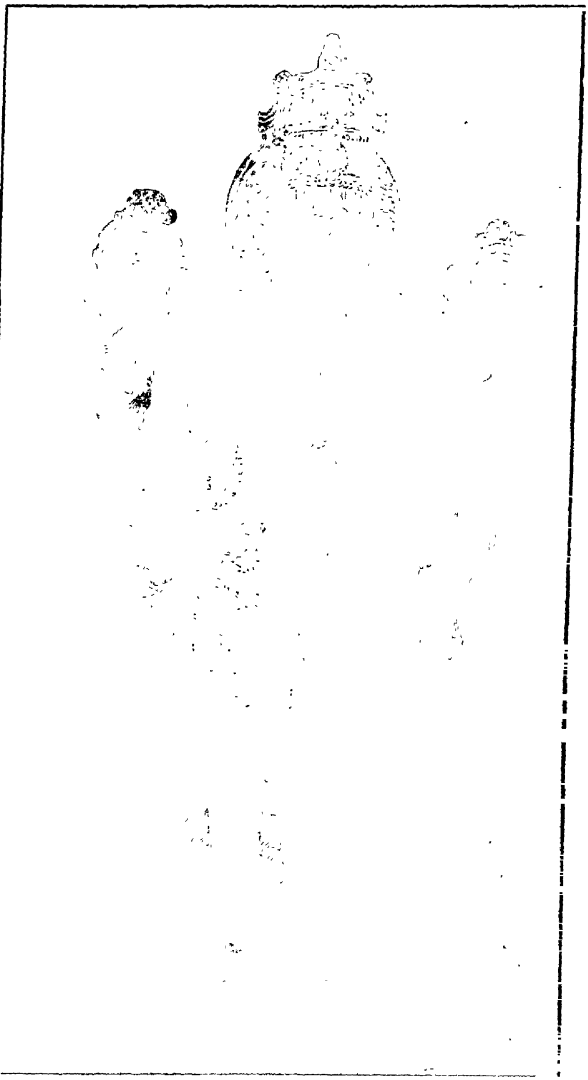
Mysore Archaeological Survey

WEST VIEW OF THE RAM SHRINE



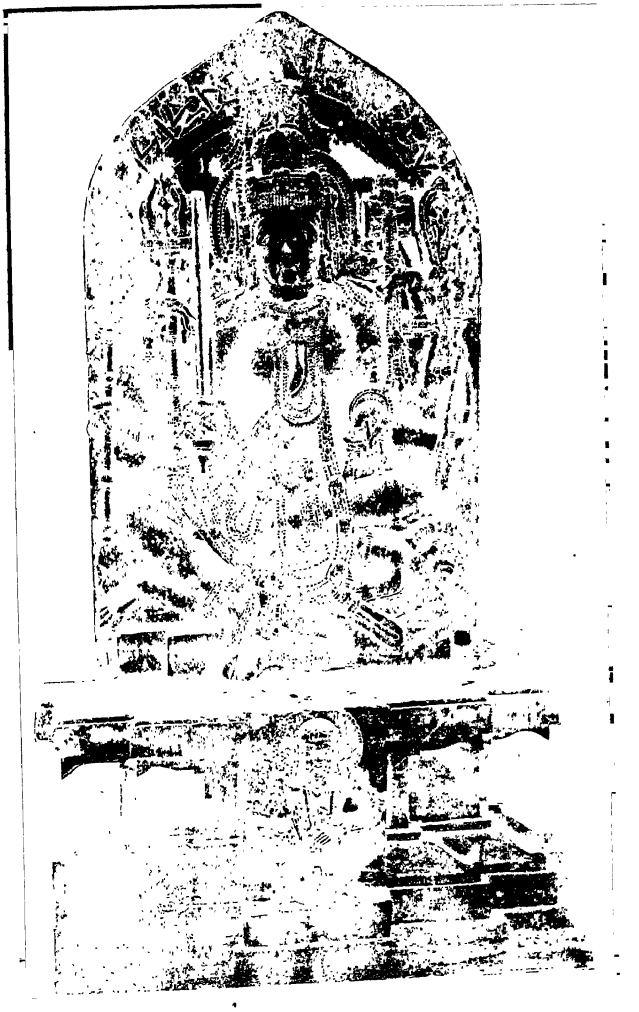
WEST DOORWAY OF THE NAVARANGA OR MIDDLE HALL OF THE KALI SHRINE

Mysore Archæological Survey]



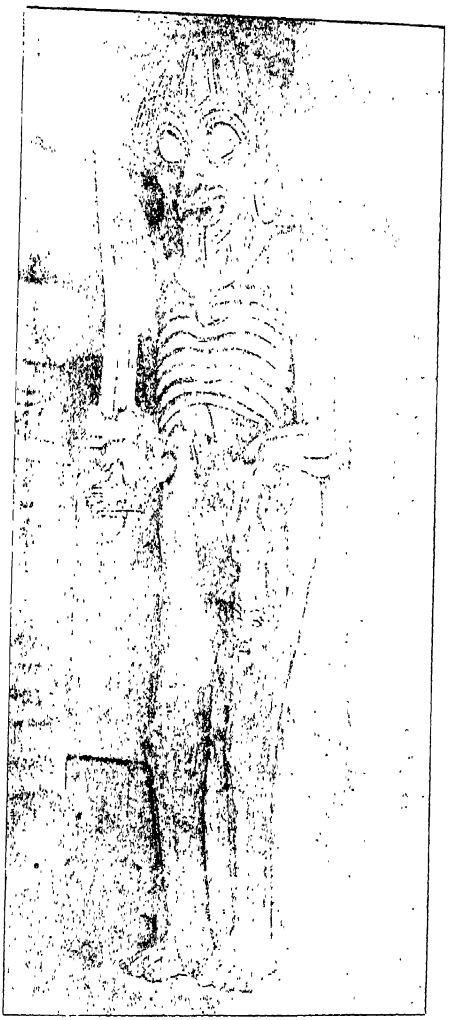
LAKSHMIDEVI

Mysore Archæological Survey]



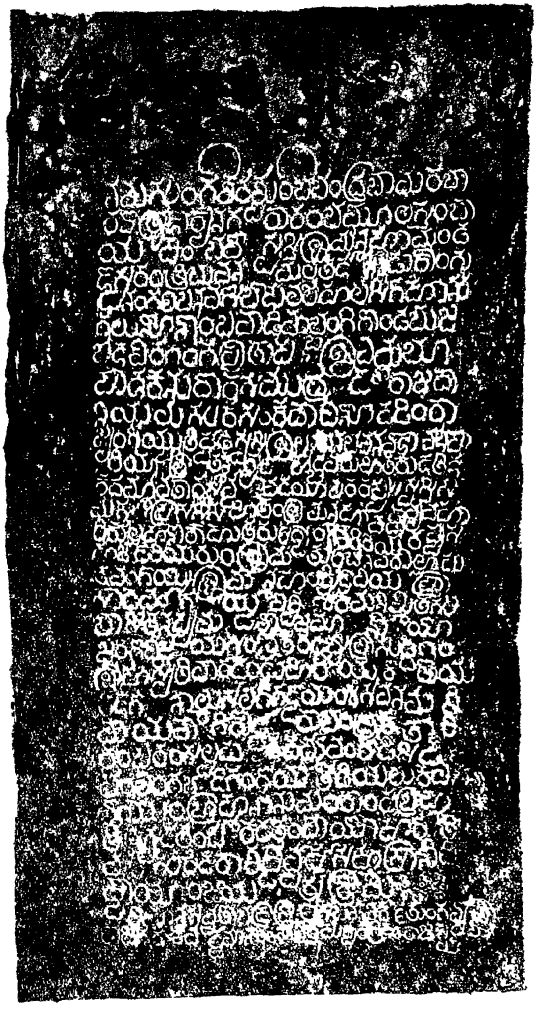
KALI

Mysore Archæological Survey]



VETALA OR GOBLIN IN THE VESTIBULE OF THE KALI SHRINE
Mysore Archaeological Survey]

INSCRIPTION (HASSAN 149) RECORDING THE FOUNDATION OF THE TEMPLE. *Pl. XIV.*



Mysore Archæological Survey.

The illustration of the two towers which Mr. Narasimhachar gives fully bears out the praise bestowed on them by Workman in his *Through Town and Jungle*. The illustrations of images and inner details (which are accessible only to a Hindu writer) bring us in closer touch with the temple. Many of the images are signed by the artists. The image of Venu-Gopala is the most elegant of the illustrated specimens. The exquisite ceilings would furnish fine models for modern buildings.—*Indian Antiquary*.

We are glad to note that the Government of Mysore have begun to adopt the suggestion which we have on many occasions made in our columns in reviewing the progress of the Archæological Survey of Mysore on the desirability of issuing monographs on individual works of sculptural and architectural merit with which the State abounds. The first monograph of the proposed Mysore Archæological Series is devoted to the Kesava temple at Somanathapur. The temple, which dates back to the 13th century, is a splendid example of the Hoysala style of temple architecture. Rao Bahadur R. Narasimhachar, the author of the monograph, has embodied in it many photo-plates giving various views of this admirable temple on which generations of the best Indian artisans of old appear to have lavished their technical and artistic skill. There is a complete account of the temple, traditional and historical, as well as based on the inscriptions copied from the temple, given in the monograph. We are glad that what has been successfully attempted and carried out in the case of the Somanathapur temple is to be done in the case of numerous other temples in the State, the historical importance and structural merits of which have attracted the attention and the admiration of antiquarians all the world over.—*Madras Mail*.

We cannot sufficiently praise Mr. R. Narasimhachar for his indefatigable exertions in the exploration of the artistic treasures of Mysore. The annual Administration Reports of the Archæological Survey of Mysore published under his superintendence have for a long time been famous for their varied interest and the wealth of information they contain, and have rightly attracted the attention of scholars both in and outside India. Mr. Narasimhachar has thought it right to publish a series of monographs on the different kinds of architecture in Mysore. The first of the series is entitled the "Kesava Temple at Somanathapur". The temple is of extraordinary beauty both from the architectural and sculptural point of view. To give a true idea of the size, construction and artistic beauty of the temple to those who have not actually seen it one should reproduce all that is written in the monograph. We recommend its study to all lovers of History and Art.—*United India and Native States*.

A detailed description is given of the temple, its dimensions, its sculptures, its inscriptions. Twenty-three unusually good reproductions from photographs illustrate the text. Special congratulation is due to Mr. T. Namassivayam Pillai, who prepared them. We have also a ground plan of the temple, a summary of the contents of the main inscriptions, and the Samskrit text of those parts of the inscriptions which are written in that language.—*New India*.

The charming volume before us is the first of the Mysore Archæological Series: *Architecture and Sculpture in Mysore* and has appeared not a day too soon. It is a matter of no small gratification to us to welcome the present volume which is sumptuously provided with photos of all that is best and most interesting in the supremely beautiful and captivating edifice at Somanathapur. No one who studies the illustrations in the book can fail to feel increased pride for the country which possesses such treasures and for the race which produced such artists. Indeed books of this kind help to fan the fire of patriotism and quicken national revival, and we cannot be too grateful to Mr. Narasimhachar for the very valuable volume he has presented to his countrymen. We hope that the Mysore Government will make it possible for him to bring out quickly the other volumes of the Series.—*Mythic Society's Journal*.

ARCHITECTURE AND SCULPTURE IN MYSORE, No. II.

THE KESAVA TEMPLE AT BELUR.

(On sale by the Curator, Government Book Depot, Bangalore.)